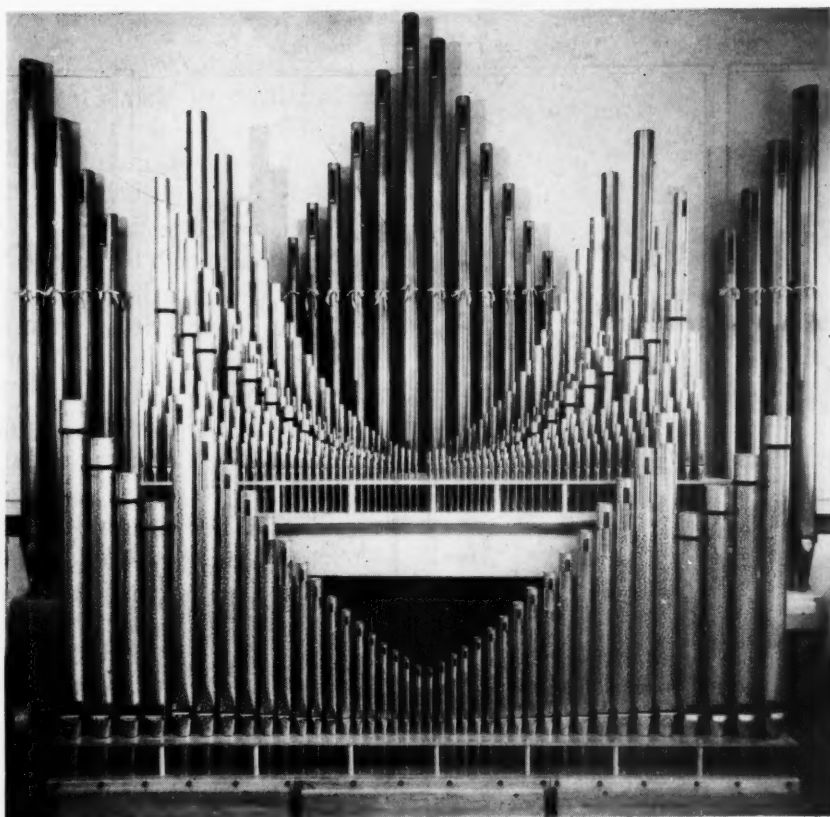
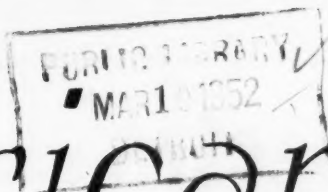


MUSIC & DRAMA

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JANUARY, 1952

Vol. 35, No. 1 - 30¢ a copy, \$3.00 a year

This issue on press February 29, 1952

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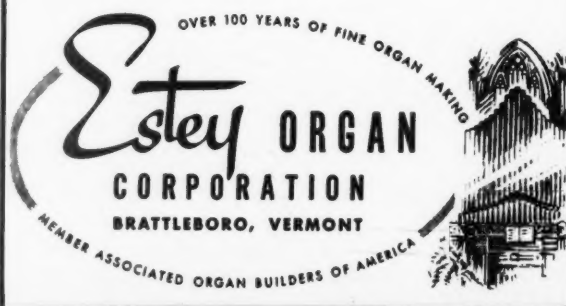
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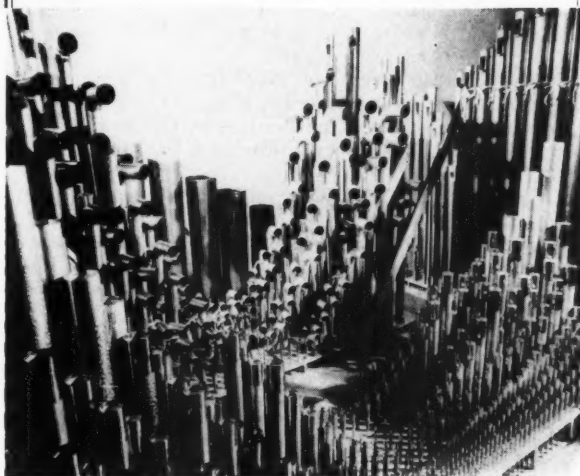
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## REPERTOIRE AND REVIEWS

### Books & Music of 1951

*The following are noted as outstanding works advertised and reviewed during the past year.*

#### BOOKS

Four Centuries of Scottish Psalmody, by Dr. Millar Patrick, Oxford University Press \$3.50, Aug. 238.

Instant Modulator, devised by Harold M. Smith, 9x5 cardboard with slide, Marvin Music Co. \$2.00, May 146, 163.

Modern British Organ, by Noel Bonavia-Hunt, obtainable in America from Concordia, Nov. 354.

Modulation in Theory and Practice, by Dr. Edward Shippen Barnes, 9x12, 153 pages, J. Fischer & Bro. \$4.00, March 86.

Organ Reed, by Noel Bonavia-Hunt, J. Fischer & Bro. \$3.75, April 112.

Pedal Mastery, by Rowland W. Dunham, Presser \$2.50, March 80, June 176, Aug. 240.

Spitta's Bach, Dover Publications Inc. \$10.00, Nov. 356.

Who is Who in Music, ed. by J.T.H. Mize, 9x12, 576 pages, Who is Who in Music Inc. \$10.00, May 146.

#### SONATAS AND SUITES

Boellmann, L., Suite Gothique, 21p, 4 movements, me, J. Fischer & Bro. \$1.50, Sept. 272.

Van Hulse, Camil, Jubilee Suite, Gray \$2.50, April 118.

#### ORGAN COLLECTIONS

Festival Preludes and Postludes, 76p, 11 pieces, J. Fischer & Bro. \$2.00, June 172.

New Organ Collection of Original Pieces, 6 pieces, J. Fischer & Bro. \$2.00, June 182.

Organ Collection of Original Pieces by American Composers, 25p, 7 pieces, J. Fischer & Bro. \$2.00, April 110.

Two-Manual Organ, compiled by John Holler, 16 pieces, Gray \$2.00, July 214.

#### CANTATAS AND ORATORIOS

Schuetz, Heinrich, "Seven Words of Christ on the Cross," Concordia, Jan. 16.

Van Hulse, Camil, "Christmas Oratorio," FitzSimons \$1.25, Aug. 236.

#### VOCAL COLLECTIONS

"Church Choir Anthem Book," compiled by John Holler, 64p, 16 pieces, Gray 75c, Dec. 382.

"Seasonal Anthem Collection," 70p, 17 anthems, J. Fischer & Bro. \$1.25, Feb. 46.

"Seasonal & Topical Anthem Guide," 64p, J. Fischer & Bro., Dec. 382.

#### PHONOGRAPH RECORDS

Biggs, E. Power, E. Power Biggs Recital and Westminster Suite, Columbia 12" l.p. ML-4331, Feb. 58.

Biggs, E. Power, Music of Jubilee, Columbia 12" l.p. ML-4435, Nov. 349, 356.

Biggs, E. Power, Poulenc Concerto and Franck, Columbia 12" l.p. ML-4329, Jan. 14, Aug. 251.

Noehren, Robert, Hindemith's Three Sonatas, Allegro 12" l.p. AL-103, \$5.45; Frescobaldi, Fiori Musicali, Vol. 1, Allegro 12" l.p. AL-111, \$5.45, May 155.

Ossewaarde, J. H., directing Calvary Episcopal Choir, New York, in Verdi's "Requiem Mass," Concert Hall Society Inc., two 12" l.p. records \$11.30 a set, Dec. 388.

White, Ernest, Bach Passacaglia and Pastorale, Mercury 10" l.p. MG-15,032, \$3.85; Brahms' Choralpreludes (complete) Mercury 12" l.p. MG-10,070, \$4.85, May 155.

#### FAVORITE ORGAN PIECES

*The reviewers' favorites do not include transcriptions, hymn-tune pieces, nor music considered by its composer no better than needed for the Hammond electrotone.*

Diggle, Dr. Roland, Madrigal, Ef, 7p, me, Schuberth 75c, Dec. 384.

Diggle, Dr. Roland, Psalm Poem, E, 8p, d, Schuberth \$1.00, Oct. 302.

Hillemacher, P., Meditation, A, 4p, me, Grand Orgue 80c, Nov. 350.

Taylor, Albert Alfred, Concert Caprice, Gm, 7p, md, J. Fischer & Bro. 75c, April 110.

#### FAVORITE ANTHEMS

*The reviewers' favorites do not include arrangements or anthems for other than normal four-part chorus, unless for adults and juniors combined.*

Bach, "Jesu Joy of man's desiring," G, 7p, o, e, Concordia 18c, Sept. 268.

Candlyn, Dr. T. Frederick H., "Benedictus es Domine," Am, 5p, me, Witmark 18c, Feb. 44.

Darst, W. Glen, "Alleluia song of gladness," G, 7p, e, Gray 18c, Sept. 270.

Demarest, Alison, "Ho everyone that thirsteth," A, 7p, me, Canyon 24c, Sept. 270.

Demarest, Alison, "The Lord is my strength," F, 6p, e, Canyon 24c, Sept. 270.

Friedell, Harold, "Te Deum Laudamus," Bf, 14p, me, Gray 25c, July 208.

Morgan, Haydn, "Turn Thou unto me," Fm, 5p, me, J. Fischer & Bro. 15c, Feb. 44.

Noe, J. Thurston, "Litany for the Service Men," Ef, 2p, e, Canyon 18c, Sept. 270.

Norden, N. Lindsay, "Thine O Lord is the greatness," C, 5p, e, J. Fischer & Bro. 18c, Oct. 302.

Thiman, Eric H., "Service," Ef, 16p, me, Gray 30c, Nov. 348.

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## New Publications

Edited by E. POWER BIGGS

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MOZART—Fugue in G Minor (K.401)..... .75

SCHUBERT—Fugue in E Minor..... .75

*Trumpet and Organ*

\*J. S. BACH—Now Thank We All Our God.... .75

*Two Trumpets and Organ*

\*J. S. BACH—My Spirit Be Joyful..... 1.25

\*New recording: Columbia LP Alb.M.L.4435

"Music of Jubilee"

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## Music for the Easter Season

*Arrangements of vocal music intended for church use will not be reviewed here unless the source of the original music is clearly indicated on the printed score.*

\*AE—Ancient-ar.Willan—"Rise crowned with light," F, 5p, e, Concordia 18c, an old hymn and a good one, first used as a hymn in 4-part harmony unaccompanied, the organ merely tying the sentences together with 4-beat interludes; then a unison for women's voices (preferably) with a descant given the otherwise hymn-like accompaniment; finally in harmony again, this time with more organ. For every choir; it's real church music.

\*AE—Bach-ar.McKinney—"An Easter Alleluia," G, 5p, o, me, J. Fischer & Bro. 15c, from the 1932 cantata, opens with lots of genuine Bach excellence, unaccompanied, then in unison with the organ in a typical figured Bach accompaniment; for every church and choir in the land.

\*AE—Bach-ar.Buszin—"From death arose our Lord the Christ," G, 3p, e, Concordia 16c, another grand one for every church; has both quality and appeal; it's the real thing.

\*AE—Giovanni B. Casali—"Hallelujah Amen," C, 9p, md, Grand Orgue 20c, another grand one, this time from the days when composers knew harmony was only the result of counterpoint and music had to be contrapuntal or it would die. When harmony came to the front, music died all right enough. Use the organ where you feel you should, not as indicated in the score; too many unaccompanied pages here would be as bad as too few.

AE—W. Glen Darst—"Alleluia," Ef, 8p, e, Gray 18c, C.Wordsworth text, music of hymn nature, simple, vigorous, melodic, sane harmonies.

\*A5E—Dutch-ar.Flandorf—"This joyful Eastertide," G, 10p, me, G.R.Woodward text, spirited melodic music for the big anthem in your morning service, hymn-like writing with

all four parts working on every beat of every measure; that final descant can be done on a good oldstyle Trumpet if your organ still has one; don't take a long thing like this unaccompanied the whole way through.

\*AW2E—Gounod-ar.Kreckel—"Unfold ye portals," Bf, 4p, e, J. Fischer & Bro. 15c, from Gounod's "The Redemption," for all in the congregation who know and always welcome Gounod's music, in the series of Fischer's "Easter Anthems of Different Periods."

\*AW3E—Granier-ar.Goldsworthy—"Hosanna," Af, e, 4p, J. Fischer & Bro. 15c, published in 1946; may the day never come when humanity is so cowed that a man is afraid to like such likable music as this. Ends with a descant for your juniors, or some selected sopranos. No matter what a professional says it should do, that congregation of yours will more likely be humming this tune on the way home than anything else you've given them.

A08E—Jack Byron Grove—"Easter Triptych," 47p, md, McLaughlin & Reilly \$1.25, Bible text, the three parts are "Deceit," "Remorse," "Rejoicing," and you can use three trumpets and harp if you can afford them, though a piano might possibly do the harp's part; some humming for chorus, with something new—"chorus whispers in rhythm"—and a passage where a lot of men are to talk and "make it a muddled muttering." It is quite a musical affair, the composer doing a lot of things a sedate church would not permit nor the congregation accept without lifted eyebrows, yet he always remains musical, never descends into the stupidity of modernism merely because he can't write music; he can write music, and here he does. Look it over for yourself if you have use for a theatrical type of presentation of the Easter story. How about doing it some evening of the week after Easter?

AE—Arthur E. Hall—"Christ is risen," E, 12p, me, Gray 20c, doing something with all the old theatricals all the way from "as it began to dawn" to the earthquake, rolling away

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the stone, and the final shouting of alleluia. If you want that type of an Easter piece, this seems definitely the best of the lot; you won't be disappointed. Maybe it would be a good thing to wake up the old codgers with this bit of two-fisted music; theatrical, but true music the whole way through and thoroughly up to date.

AE—Loyd Hutson—"Easter Alleluia," B, 12p, o, me, Gray 20c, R.R. Bonus text, and an honest organ accompaniment from the first to the last measure, so when the brief unaccompanied passage does come, it's a thousand times more effective than all the other unaccompanied music ever written. This looks like a grand one for every good choir.

A5E—Marion Ohlson—"Christ is risen," F, 7p, e, J. Fischer & Bro. 18c, text by Composer, for s-s-a-t-b, lots of alleluias and movement contrasted with steadying passages both simultaneously and alternately, intended to be unaccompanied but that would be an enormous loss if the organist has a grand old Trumpet in his organ and a lot of imagination in his head. You can use juniors beautifully on pages 4 & 5. What nonsense it would be to take those last five measures unaccompanied. Don't ever let any composer boss you like that. This is truly a great piece of Easter music—of the kind we once thought we could get only by importing it.

AO8E—Albert C. Scholin—"Easter Message," 38p, e, Belwin 75c, 25 minutes, telling the whole story, with a hymn or two added, the whole thing evidently aimed at the average volunteer choir and the kind of congregation wanting simple music of tuneful character with lots of contrast.

A8E—Frederick C. Schreiber—"Christ is Risen," C, 9p, md, Gray 20c, Psalm 96 text, melodious music, good movement of inner voices, an accompaniment that adds much and should have been scored for organ instead of piano, a fine piece of writing in which a composer has something original to say and consequently no need to go into meaningless modernisms. It's simply a praise anthem; your choir had better be good.

AE—Heinrich Schuetz—"Chorals for Easter & Ascension, Three," 3p, e, Concordia 15c, three simple hymns gaining their flavor from their austerity and disobedience to bar-lines.

A8E—F. Broadus Staley—"Easter morning," G, 7p, o, me, Gray 18c, J.R. Staley text, a soothing quiet anthem in harmony style reserving its enthusiasm for the final page; since the publisher gave him space for the organ accompaniment he should have done something better than merely duplicating the voices on so much of it. It's good music just the same.

AE—AW3E—Eric H. Thiman—"Jesus lives," C, 8p, me, Gray 20c, another grand job by Dr. Thiman, opening with unison against non-plodding accompaniment, with a lot of punch packed into the rhythm by simple means, the whole thing just another example of what a man can do when he still likes music and still has imagination and freedom.

Excellent for every good choir and educated congregation.

A5E—Camil Van Hulse—"Christ our Lord is risen," A, 7p, mc, FitzSimons 20c, for chorus against a big solo voice, lots of punch, fine themes, splendid handling, excellent non-slave accompaniment, everything to make a brilliant Easter anthem to make the old drowsy-heads really believe that Christ did rise. Your choir had better be good.

AE—Camil Van Hulse—"Easter Carol," G, 7p, o, e, FitzSimons 18c, text by Composer, and here's as lovely a little thing as your heart could wish, not unadulterated simplicity and loveliness all the time, which would be too much, but rather the loveliness contrasted with a few departures. A grand Easter carol for every heart. You can use Chimes too.

AME—Walter Wild—"Blow golden trumpets," A, 7p, me, Gray 18c, M.W. Deland text, musical and simple music within the capacity of the average group of men; tenors don't go too high too often, F-sharp is their top limit, not used too often.

#### PALM SUNDAY

AP—Kathryn Hill Rawls—"Sing to the son of David," D, 6p, me, J. Fischer & Bro. 18c, a tuneful rhythmic anthem with a lot of joy behind it that shouldn't be exterminated by dignity on a day when joy should prevail; good chance for antiphonal choir, or junior choir if you like; no limit to what can be done effectively to make Palm Sunday morning service a happier occasion. No dignity in it anywhere, just the jubilation that prevailed on that first Palm Sunday. Dignified choirs won't even understand it, much less like it.

AW3P—William J. Skeat—"Son of Man," with an extra title "Christ's Entry into Jerusalem," H.H. Milman text, s-s-a voices, smooth music for limited choirs; everything joyful until the last sentence when it turns slowly into the consequence—"ride on to die."

\*AP—Walther-ar. Ellinwood—"Gospel for Palm Sunday," F, 10p, e, Gray 25c, for Episcopal services where the Gospel

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Lesson is to be intoned instead of read; comes from the 'Passio Secundum Matthaeum' setting by Johann Walther in 1530.

#### LENTEN SEASON

A5S—Heinrich Schuetz—"Seven Words of Christ on the Cross," Gm, 27p, o, me, s-s-a-t-b, Concordia \$1.00, parts available for 5 strings, voice-parts 20c, English text, typical music of that period now almost three centuries past.

AL—Dr. Healey Willan—"Christ our Passover," D, 6p, me, Concordia 20c, for post-Easter or the 'Feast of the Resurrection' as the score suggests, or for Lent if you like. Sometimes I think the Christian church had better give a second thought to the words it uses; "Christ our Passover is sacrificed for us. Alleluia"—does that sound heathenish and murderous to your ears? Would it if you weren't a Christian and accustomed to it from your youth? Dr. Willan is one of our great contemporary composers, so this music is of his accustomed high quality.

#### EASTER MUSIC OF LAST YEAR

There was not much of value available last year but this year makes up for it; a conscientious organist can believe exactly what is said in these reviews, but just the same there is so much worthy and practical Easter music here listed that the choosing will be difficult if budgets are limited. On page 10 of January 1950 T.A.O. there is a list of all the unusually good Easter anthems reviewed in these pages over many years; it is still worth consulting, since the equal of some of them have not yet appeared.

#### DR. DICKINSON'S "EASTER LITANY"

*A masterpiece for your Easter services*

This began when the Brick Church, New York, announced a set of l.p. recordings by Dr. Clarence Dickinson and his choir, noted on December p.396. "An Easter Litany" proved so delightful that we listened to it again & again, and I finally thanked Dr. Dickinson for writing such music as that. The music would be listed thus:

A8E—Dr. Clarence Dickinson—"An Easter Litany," Gray 1928, 30c, Cf, e, solos for tenor, bass, contralto, obbligato parts for brass and timpani. I believe almost any good choir, volunteer or paid, could do it with fine effect, and the instrumental parts can easily be done on the organ; it's the kind of music that has almost vanished. To my heart it gives the Easter services what Dr. Clokey's "When the Christ Child Came" gives the Christmas. Dr. Dickinson told me something of its composition, which should be here recorded for history:

The text was written by Dr. James S. Stone, who was rector of St. James Episcopal in Chicago when Dr. Dickinson was organist there. Says Dr. Dickinson:

"Dr. Stone sent me for Christmas 1926 a copy of the book in which they were published. They impressed me as very beautiful and significant, so the following summer, 1927, I set them to music up in the barn which is my 'Studio' in

Cornwall-on-Hudson; in it I have a concert-grand Steinway piano, the largest size made.

"Had originally two endings for it, one contrapuntal; was always trying to decide which to use, as Mrs. Dickinson favored the simpler melodic ending. When Professors George W. Andrews of Oberlin, and Arthur Edward Heacock, head of the theory department, dropped in, they asked what I was doing, so I played it for them and consulted them as to which ending to use; they voted for the one that now closes the anthem (while commending the contrapuntal close as 'learned'!!!) finding this one, based on the melody of the alto solo more spontaneous and appealing.

"Of course the text really cried for trumpets and trombones with the organ, so I put them on—but we didn't have them for the record."

Since it takes upward of 15 minutes for performance, I'm inclined to call it almost a cantata. Dr. Dickinson uses a theme, or rather two themes, of great effect and beauty; they hold it together grandly. Much of it is for chorus and solo-quartet combined, in D-flat, with enormous richness and sincerity. Beware of the tempo, that it be not too fast. In these days of feverish haste I advise purchasing the record and hearing how Dr. Dickinson does it. This would be a better world, and Easter have a grander meaning, if this "Easter Litany" were heard every Easter in every church with an organist, organ, and choir, capable of adequately presenting music with the depth & warmth of Dr. Dickinson's "Easter Litany."—T.S.B.

#### EITHER CRITICAL OR HYPOCRITICAL

*Says One of T.A.O.'s Contributors*

"It pays sometimes to be critical. If we always say nice things if only half true—just polite lies—we lessen the integrity of what we do say. So if we tell the whole unpleasant truth sometimes we are more likely to be believed."—Hon. Emerson Richards.

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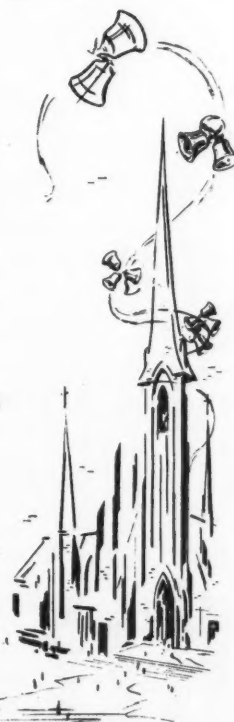
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\*Mulet-ar.Bedell—Aspiration Religieuse, E, 6p, me, Grand Orgue 80c, with additional title Vierge a la Creche if you want to impress them with French, or Virgin by the Manger if you want to be honest about it. The music was evidently written before Mulet had to go too far in violating the rules of music; a rather classic sort of thing you'll enjoy giving your congregation; they'll get something out of it.

\*Schubert-ar.Biggs—Fugue Em, 6p, me, Mercury \$1.00, "an early composition originally published for two pianos but intended for and performed on the organ by the Composer," says E. Power Biggs in the printed score of this arrangement. It is good sturdy music of the kind we should hear more frequently even if it does not have entertainment values; in services it would be grand, and on a recital program it would be equally excellent if this particular school were not already over-represented.

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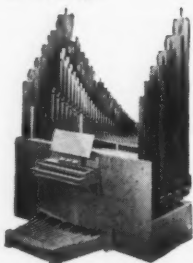
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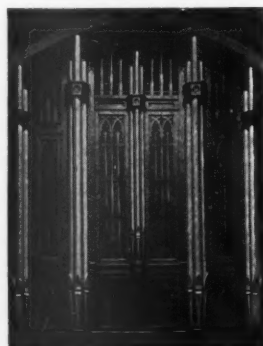
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## EXPLANATION OF ALL T.A.O. ABBREVIATIONS

### MUSIC REVIEWS

#### Before Composer:

\*—Arrangement.  
A—Anthem (for church).  
C—Chorus (secular).  
O—Oratorio-cantata-opera form.  
M—Men's voices.  
W—Women's voices.  
J—Junior choir.  
3—Three-part, etc.  
4+—Partly 4-part plus, etc.  
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.  
C—Christmas. P—Palm Sunday.  
E—Easter. S—Special.  
G—Good Friday. T—Thanksgiving.  
L—Lent.

#### After Title:

c, q, cq, qc—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.  
s, a, t, b, l, m—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated.)

o, u—Organ accompaniment, or un-accompanied.

e, d, m, v—Easy, difficult, moderately, very.

3p—3 pages, etc.

3p—3-part writing, etc.

Al, Bm, Cs—A-flat, B-minor, C-sharp.

### INDEX OF ORGANS

a—Article.  
b—Building photo.  
c—Console photo.  
d—Digest or detail of stoplist.  
h—History of old organ.  
m—Mechanism, pipework, or detail photo.  
p—Photo of case or auditorium.  
s—Stoplist.

### INDEX OF PERSONALS

a—Article. m—Marriage.  
b—Biography. n—Nativity.  
c—Critique. o—Obituary.  
h—Honors. p—Position change.  
r—Review or detail of composition.  
s—Special series of programs.  
t—Tour of recitalist.  
\*Photograph.

### PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. I.A.O. assumes no responsibility for spelling of unusual names.

Recitals: \*Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: \*Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.  
\*\*Evening service or musicale.

#### Obvious Abbreviations:

a—Alto solo. q—Quartet.  
b—Bass solo. r—Response.  
c—Chorus. s—Soprano.  
d—Duet. t—Tenor.  
h—Harp. u—Unaccompanied.  
j—Junior choir. v—Violin.  
m—Men's voices. w—Women's voices.  
off—Offertoire.  
o—Organ. 3p—3 pages etc.  
p—Piano. 3p—3-part, etc.  
Hyphenating denotes duets, etc.

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JANUARY 1952

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*The Audio-Visual Center, School of Sacred Music, New York, Dr. Hugh Porter  
 at the miniature Moller, a session with students; listeners in another room  
 at the right; broadcasting and recording control-room in the rear;  
 the student thus can hear himself as others later hear him.*



# THE AMERICAN ORGANIST, January 1952

## An American Girl Goes to Peru

By DOROTHY URICK

Organist of St. Paul's Reformed, Meadville, Penna.

MY CONTRACT in Peru had to be broken because of illness in my family and I seemed to be the logical person to come back and take over here in Meadville where I have lived most of my life. At present my program consists of five and a half days a week as secretary to an attorney, with my off hours devoted to public stenography, mimeographing for clubs, small business, budding authors, etc. One night a week I direct a girls' choral group. Sundays find me attending to the business of being organist of St. Paul's Evangelical & Reformed Church with a choir of from 15 to 18. We have two rehearsals a week. The first Sunday in December we broadcast a program of Christmas music:

Bach, Break forth O beauteous  
Elmore, O come O come Immanuel  
Gevaert, Joyous Christmas Song  
ar.Fuller, O leave your sheep  
Kountz, Hasten swiftly hasten softly  
Hokanson, Away in a manger  
Davis, To shepherds fast asleep

For years I have carried a dual occupation. There aren't too many musical opportunities in a town the size of Meadville that give one a comfortable living. But I like living in Meadville, and carrying on two professions not only keeps the wolf from the door, but it also offers endless diversity of interests.

Well, so much for that. It's Peru you are interested in. The opportunity came to me to take a secretarial position in Peru, and having somewhat itchy feet and a yen to see something of South America, I accepted. It was a fascinating experience in many respects, and certainly an illuminating education. Even in two years there were many places I didn't get a chance to visit. Strangely enough, when one works for an American company in Peru, they expect you to be on the job—and in my case it happened to be 48 hours a week. Not having a car of my own, and lack of local transportation and no railroads or planes anywhere near our camp, most of my gallivantings were during my short vacation times.

Our camp was 400 miles from Lima. One either drove by bus or car north along the Pan-American highway 350 miles to Trujillo, or flew there via Faucett Airlines; then northeasterly for fifty-four kilometers (35 miles) by narrow, corkscrew, dirt road, ascending from sea level to about 5000 feet elevation. On one trip I counted 250 sharp curves on the 17-mile stretch before we landed at camp. I invariably had to lie down in a horizontal position for a little while to get my equilibrium straightened out again after one of those rides. However, I was very fortunate—I never got air sick, or so much as had a touch of soroche (altitude sickness) even when I visited our mines at 13,000 feet elevation.

The religion of Peru is Catholic. There are a very few Protestant missions throughout the country, and in Lima (nearly a million population) there is a Union Church and

*An American organist with an ambition to see South America takes advantage of an opportunity to live and work there with Peru as her headquarters—and for a festival mass the band played Cole Porter's Night and Day, and the William Tell Overture.*

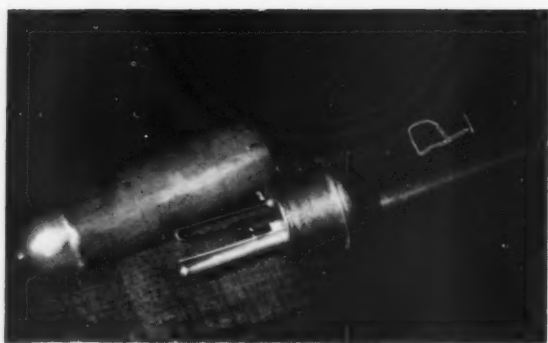
an Episcopal Church. Lima has a gringo population of something like 2000 Americans, 1200 English, and about the same number of Swiss, besides many Germans, Yugoslavs, Chinese, etc. In our small community, which consisted of perhaps a half-dozen American families and, of course, the Peruvians and natives who worked in the mill, there was not even a church. Once a month a Catholic priest would visit the pueblo and say mass in the little movie theater. It was a building with a dirt floor and benches without backs—a far cry from the churches one found scattered all over the country. The priest seemed to be rather unpopular with the natives in that vicinity, because masses were poorly attended. I am afraid it was a godless community.

However, most towns I had any occasion to visit, regardless of the apparent poverty of the people, had one large imposing Catholic church. The altars especially were particularly ornate, and the statues of the saints around the church would be laden with medallions of silver, gold, and probably synthetic metals. The seats were usually backless. Evidently the congregation was not supposed to be too comfortable. The organs certainly left much to be desired. Many churches do not have an organ at all, but depend on the village band to assist with the services.

Much is said about the Peruvians' love of music. However, I have never heard much about their choice of music and its suitability to the occasion. In the little town of Huanchaca, which is a small drab fishing village on the Pacific coast, there is the usual imposing church, overlooking the village from quite a high elevation. It has a wide porch in front from which one gets a magnificent view of the ocean. Off to the side was the community graveyard, the like of which is not to be seen in this country. I have a weakness for unusual graveyards and found it a source of much interest too.

In this church there was being celebrated a mass of special importance. The village band also had been enlisted to assist with the service. The intonation of the priest went on for a considerable time and began working up to a point of some impressiveness, then the band broke out with a spirited rendition of the gallop from the William Tell Overture (Hi! Ho! Silver), after which the mass continued with intensity and emotion until the end which evidently was the climax. At that point the band wound up the service with Cole Porter's "Night and Day."

There was the little town of Otuzco up about 9,000 feet altitude, only fourteen miles from our camp, although it took an hour to drive over devious mountain roads. Each



BUSINESS END OF A REED

Photograph by Ernest White, a French Trompette by Aeolian-Skinner; thin tube sticking out of the block is the Shallot, this one open its entire length; reed or tongue is of curved thin brass, tuned by tuning-wire through the block, with a lower face held against the vibrating tongue.

year from December 13 to New Year's Day, this village celebrated the Fiesta of the Virgin de la Puerta (the Feast of the Virgin of the Door). The Virgin was supposed to come down from her place of honor in the church and perform miracles. I never heard whether any miracles actually materialized.

About six months after my arrival at camp I was taken one Sunday afternoon to visit Otuzco. We also took the little Peruvian secretary who worked in our office. As is usual in all Peruvian towns, there is a large central plaza around which are situated the important buildings of the town—the church (or cathedral in the capital of a province), the municipalidad, etc. Frequently the streets enter the plaza through a picturesque archway. In Otuzco a street joined the plaza at right angles to the church, and in this particular archway were hung the bells of the church, a half-dozen or more of different sizes.

We went into the church, which didn't appear to be very impressive. A young priest was seated at a tiny melodeon and appeared to be conducting a choir rehearsal. Five little Indian girls, perhaps twelve years old, were gathered about him, and never have I heard five girls let out such volume of sound. One couldn't call it music. Acting as interpreter, Clemencia told the priest that I had played a beautiful big organ in the United States, and would he be willing for me to try his organ. "Si, si!" So I asked what they would like me to play. I should have known what to expect. Schubert's "Ave Maria." I have observed that Chopin and the Schubert "Ave Maria" are the principal things musically they have any knowledge of.

I won't say I did even a creditable job on the little instrument but it evidently gave them much pleasure because their expressions of "Mucha gusta" left nothing to be desired of their appreciation.

Referring again to the Fiesta of the Virgin of the Door, it is practically impossible to get through the traffic on the one road to Otuzca at that time. Pilgrims come from all over Peru for the occasion, and the little town is taxed to accommodate them. Of course, many of the natives are accustomed to sleeping outdoors or in the crudest of shacks, consequently they probably do not suffer much from the inconvenience.

I had occasion to attend the opening evening mass of the Fiesta. It wasn't possible to get the car anywhere inside the village, so we stumbled over cobblestones in the dim light of early evening to the village plaza. We who are accustomed to street lights and electrically-lighted homes forget that practically all the little towns in the Andes are dependent on the sun for their light.

As we approached the plaza, it became evident that there was some type of illumination. Probably five thousand people were congregated in the plaza and each person held

a lighted candle. Some of them were two and three feet in length, all gaily decorated. Many of the natives had on what must have been their best bib & tucker and most of them looked as if an attempt at least had been made to clean themselves up more than usual. My neighbor's Peruvian maid, who knew a lot about that particular fiesta, said many people saved their centavos for a year so they would have enough to purchase one large candle for this particular occasion.

At the time we joined the crowd in the plaza, it was well-ordered and quiet and one felt a spirit of reverence; however, as the days of the fiesta passed, it became a time of much gaiety, with lots of dancing in the streets and more or less of a drunken brawl. It was said that Otuzco financed itself for the next year on the proceeds of the fiesta.

I did not get to Lima very often, but when I was in the city I visited around at a number of the churches. Lima has many very imposing, beautiful churches, as well as the large Cathedral facing the Plaza de Armas. The cornerstone of the Cathedral was laid in 1535 by Pizarro, the Spanish conqueror. It is a huge building with thick enormous hardwood doors studded with large metal screws and heavy wrought-iron hinges. On only one occasion did I get into the Cathedral when there was music, and that one time only at the end of a service.

I would not say that the music was well played, but hearing so little of it, I hesitate to state that as a fact. It seemed unimaginative and lacked a certain something. I also never got close enough to the organs to find out anything about them. A one hundred per cent church musician would undoubtedly have made a point of closer inspection, but usually being with other persons, it wasn't possible to find out all the things I would have liked. However, I did learn that many of the most beautiful churches had only a small melodeon—such a far cry from the ornateness of the altar and surroundings.

In the city of Arequipa the churches appeared to be more beautiful than in any other place. Practically all the buildings of the town are built of sillar, a volcanic rock formed from the lava which was erupted from El Misti, the 19,000-foot volcano (now inactive) close to the city. Evidently the rock is easily carved in its early stages because the churches are covered with the most exquisite carvings. Stairways up the outside walls made for easy access to the roof and the belfry and I was able to take some effective Kodachromes from those locations.

Lima has a symphony orchestra—at times they are quite good—but on the whole their tone and interpretation is no better than that of Meadville's civic symphony orchestra—and Meadville is only about 22,000 population. I may be putting my foot in it when I express myself to that extent. Many of the top-drawer artists of the music world visit Lima and give concerts there (usually one-night stands), and ballet companies put on beautiful exhibitions, but I wouldn't consider Lima, strictly speaking, on the par musically with many of our much smaller North American cities.

I hope I haven't bored you with my ramblings. It's hard to know when to stop when I get on the subject of Peru. I was lucky in that I lived in the home of the manager and his wife, and had many conveniences that just aren't to be had even in the best homes of the wealthy Peruvians. My hostess had a piano which I was free to use whenever I wished, and I wished many times and was able to keep up my practise while at the camp.

Everyone needs to live in a foreign land—we then appreciate the many good things the United States provide for us—even though I agree with you one hundred per cent on government expenditures, graft, etc.

Every good wish for T.A.O.—I don't often say so, but it has been of much value to me in my search for quality music for use in my church work.

## Richard Ross Recital

Central Presbyterian, New York, Jan. 15, 1952

Fourth paid-admission recital in the current series of six on the 4-86 Moller drew another small audience for as astonishing a piece of recital playing as I remember hearing; it topped even the spectacularly technical displays of that beloved giant Marcel Dupre. The program:

Sowerby, Pageant  
Bach, Waters of Babylon; Whither Shall I Flee;  
Fugue Dm.  
Dupre, Cortege & Litanie  
Langlais, Suite Francaise: Fantasy for Flutes;  
Francaise. Chant de Paix. Son.1: Finale.  
Bingham, Roulade  
Willan, Elegy  
Reubke, Sonata: Fugue

Pageant is long, dissonant, exceedingly difficult; but if the audience can see the player's feet, they won't care about anything else. Mr. Ross honored the Central Church's interest in recitals by wearing formal dress; I think that's right. He didn't seem very happy to be there but he did pause and bow to his audience before ascending to the console.

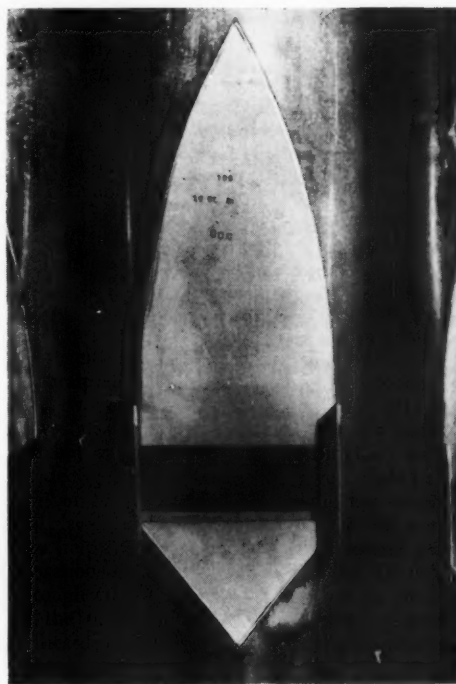
The Bach choralpreludes gave no relief from the hard ensemble registration of Pageant; they seemed to follow the Schweitzer notion, played with mechanical note-perfection but no emotional feeling, though in the Whither there was a surprising & delightful use of 8' flute solo contrasted with an 8' snarly reed, both effective. Fugue was interesting; sprightly rhythm, and some use made of the enormous values of contrasting registrations on different manuals when phrase-repetitions make such so desirable. In many instances Mr. Ross seemed to know this organ thoroughly; if that was not the case, at least he took the trouble to devise a few specialties.

Cortege began pianissimo on 8' tone with celestes, welcome contrast to the mixed pitches prevailing most of the time in too much organplaying. Litanie began with 8' tones, but not the rich ones, then grew to fortissimo on hard registration. Mr. Ross however made this rather uninteresting Litanie more acceptable than I remember in any prior performance, possibly because he devised occasional bizarre registration to match the awkwardness of the theme; I liked what Mr. Ross did even though not liking what Mr. Dupre had done.

Flute Fantasy was delightful recital material because Mr. Ross made fluent use of pure flute values. Francaise again brought the contrasting play of manual against manual: strange that such effect is not used more by recitalists, since the organ is the only concert instrument capable of it. I believe Francaise would have been even more effective had it been delicate & pianissimo instead of forte & fortissimo. Central Church organ is dangerously over-loud; for limited use that loudness is magnificent, but when too long or too many loud passages bombard the ear, it is bad.

Mr. Langlais' Peace Chant was a good idea but is not good music; as a memorial piece to our dead soldiers, under the title Sleep of Death, I might find it admirable. Finale is only noise & notes, but here again the player came to the rescue of the composer and by cleverly devised bizarre registration, at least in one place, he gave it a highlight that abolished some of the tedium. Mr. Ross all through the program gave evidences of that type of genius; it was precisely that that made Lynnwood Farnam a great name: he could and would devise flashes of color that were totally unexpected and invariably as glorious as they were unexpected. Seems to me Mr. Ross has that tendency.

In Roulade he did that very thing again. I've heard Roulade many times. It's one of our finest concert pieces.



**BUSINESS END OF A FLUE**  
Ernest White photo of CCC pipe of Great 16' Principal by Aeolian-Skinner, in Church of St. Mary the Virgin, New York; builder's engraving on upperlip won't show but it's "891, 16 Gt. Pr., CCC," and if your pipes get all mixed up you can still straighten them out and install correctly.

To me it is marked by delicacy & spice, but though Mr. Ross did not choose the delicacy, he did turn a few color tricks of his own which were stunningly effective. It's difficult to believe that such a solemn-appearing man could do such charming tricks. When a recitalist has such imagination as this, he should go the whole way and ignore all traditions of the organ; they're worthless anyway. In one of the numbers he glided back with enormous speed from fortissimo to pianissimo without skipping a beat. When a player has the technic Mr. Ross has, and can see far enough beyond the notes to superimpose on them any of the totally unexpected tricks he pulled, he should cut free of all hampering traditions and go the whole way in following his own imagination.

I wish he didn't look so solemn. Music is pleasure, not a sentence of the court. With Sowerby, Dupre, Langlais, and Willan all on the same program, speaking the same language, it makes a severe diet, which Mr. Ross further enlarged by the severity of his treatment of such as the Bach choralpreludes. It's my guess too that Mr. Ross doesn't think half so highly as he should of Mr. Ross. He plays like the world's greatest, but he appears as the world's humblest. And in the entertainment world that doesn't go. I'd like him to beware of his slight tendency to physically sentimentalize at the console, to curtail his taste for loudness, to use only half as much from the debatable bizarre school of composers represented by Langlais, to continue to dress like a concert artist when he appears on stage or chancel as such, to enjoy life a lot more than he seems to, overcome his fear of the Tremulant, and then hold his head high as one of the greatest concert organists the world has produced to date. That man has a lot more than he thinks. His technic is tremendous, though I loathe such statements. But he also has a heart, and imagination, as witnessed some half-dozen times by his Farnamesque flashes of color, every one of them as totally artistic & appropriate as it was unexpected. Richard Ross scored a complete triumph that time even if he is never able to do it again; I wish Mr. LaBerge could have been there to glory in it as I did.—T.S.B.



## Public Relations

By WILLIAM A. GOLDSWORTHY

*Miniature Lessons from a Charleston A.G.O. Lecture*

Do not become a self-advertiser, toting a big bag of music all over town at all times, and evidencing other idiosyncrasies. Do not be afraid of your hands, unable to do anything muscular. Your hands should be stronger than those of most men. John Powell wrestled, Hofmann services his own car. And my keenest remembrance of the organ's greatest perfectionist, Lynnwood Farnam, is that of his carting on his back a sackful of apples out of a wet orchard. Be actively interested in the musical life of your town; most organists grow egocentric. For instance, in our city you rarely see an organist at the opera, Philharmonic, chamber music, and song recitals—yes, even organ recitals. The only thing they attend is a recital by a new visiting organist—that mostly out of curiosity. No wonder then we are called the worst of the music family.

Your relationship with the clergy should be that of partners, they being the senior partner. And a close working partnership should be maintained. Never work for a minister; work with him, and have that understood. A definite permanent appointment should be fixed for one day each week to go over service data and problems. We have found Monday to be the best day, as the service is still fresh in mind. Also if the minister picks the hymns, that will be a good time for you to go over them with him. He is generally unprepared then, and will welcome suggestions. If he considers only text, and the tunes to these texts be bad, call to his attention how poorly they will be sung, and suggest that an uninteresting tune will spoil the effect of any text, no matter how fitting. The congregation pays less attention to the texts of the tunes than he realizes.

Experience has proved that taking care of the music properly is about all you can do in any church; so be cautious about joining other organizations in church. Do not make the mistake—in your desire to help—of becoming another Pooh-Bah.

But if there is a sincere effort on your part to make the service what it should be, you will find that clergy and congregation alike are only too glad to help. There are not as

many jealous clergymen as one is led to believe.

I have held out a workable ideal. You will joy in working it out; your people will joy in your service; and you will be truly, then, worthy members of the profession of church musician. *Finis.*

## Recital Programs

By I. M. SMITH

*A San Francisco organist who's been playing thirty years*

Responding to your request for an indication of my attitude, it is Damm All Trumancrats—oh, excuse me; I read a little further and find it is about publishing recital programs. That is excellent; it will give me an opportunity to engage in a little one-way conversation: for although I know you haven't time to answer, you will listen, and though it may come under the head of metaphysical presumption, I like to imagine there is a communion in the spirit.

But to the business in hand, renounce the muttens, or whatever it is the French say—that's close enough. I wish to heaven they would renounce some of their infernal discords. Even saintly old Dupre, whose playing I reverence, and would cheerfully go without dinner any time to hear, especially the Passacaglia, even him, I say, I can't bring myself to forgive for some of the notes he has put down on paper such as the Communion Vapors, some of which, shame on me, I use once in a while when I am feeling particularly mean and devilish. That, of course, is to serve as an Awful Warning to my hearers, who have taken the name of Spengler in vain, and don't believe that his Decline & Fall is a present reality.

My own humble opinion, since you ask for it: Select only special examples of recitals; forget the more or fewer. The majority of your readers, like your humble correspondent, get The Diapason, which reeks of "recitals"—heaven save the mark!—by worthy individuals & Guild pets indiscriminately, abounding in graveyard & modern French sicism. What was that word? Why, "music," all jumbled up; confound it, sir, that's what is sounds like to me. And lest I be not totally unfair to the French, there are other nationalities, yea, even Americans, who set down atrocious hogwash and expect some long-suffering publisher to take a loss on it.

Recitals! I can remember many, in the dear departed days, which were not only a pleasure to attend, but even the advance programs gave a thrill of glad anticipation. To get right down to cases, when Edwin H. Andantino was municipal organist of San Francisco and gave the 4-114 Austin a good weekly work-over—yes, I know you called him a cockey Englishman, and perhaps not so wide of the mark, either—he was a first-rate performer and played to give pleasure to his hearers. Sure, he used plenty of transcriptions, but they were printed on three staves, effective organistically, and I'll gamble the publishers never lost their money on them. His layouts were unforgettable; usually like this: for an opener, the G-minor Fantasia & Fugue or the D-major Prelude & Fugue; then Summer Sketches by Lemare (cockey!) or something of the sort; then a selection from Faust (bits of the Garden Scene, Jewel Song, etc.—horrors, piously says a good A.G.O.) something by Hollins, Fricker, or some other cockey; the Sibelius Valse Triste; something by Mendelssohn, Guil-mant, or Widor; perhaps another little trifle, and then the grand finale: the immortal Richard, whom Lemare avowedly adored—Ride of the Valkyries or Entrance of the Gods into Valhalla, and the hearers left that recital treading on air, smiling faces, lots of loud & merry talk. Vulgar, was it? Cheap? Contrast the present-day departees from an organ recital—ugh, just like a lot of conspiratorial undertaker's assistants.

Forgive these ramblings. It's been a pleasure to blow off a little steam. You may take the cotton out of your ears now.



KNOW WHAT THIS IS, MISS SOOSIE?

*Congratulations, if you don't; pity, if you do. It is part of the roller-board of the Swell Organ of the old Hook-Hastings in Orthodox Congregational, Mansfield, Mass.; your grandmother pushed a key, these thingamajigs opened the valves; photo by Ralph E. Chase.*



## Walter Baker Recital

Holy Trinity Lutheran, New York, Jan. 13, 1952

At last I've heard the three Franck Chorales done the way I think they should be. The newspapers said it would be a recital but it was a vesper service, without sermon and presumably otherwise abbreviated, plus Franck's music:

Chorale E  
Chorale Bm  
Chorale Am  
Prelude-Fugue-Variation  
Piece Heroique

The organ, comparatively small, sounded many times larger than it is; originally built by E. M. Skinner and probably not equipped with as many combons as such a colorist as Mr. Baker should have. None of these limitations was felt at all.

I have been saying it is a mistake for a performer to think too highly of any composer; the important thing is how the music sounds, not who the composer is or what he wants. One of my prize Miss Soosies followed that precept recently and commented in effect that the composer probably wouldn't like it but her congregation did.

Mr. Baker got behind the notes Franck left, and put more into the music than Franck ever knew was there. He used the superior machinery of the modern American organ to add what Franck's organ couldn't do. Musically he saw much deeper than Franck ever did, for Franck was only a self-effacing hidden-away organist while Mr. Baker became the orator, reading Franck's music much as subsequent generations have read Lincoln's Gettysburg Address; Lincoln didn't think much of it but modern humanity knows better.

Franck is meditative, with the consequent danger of going to sleep on the message. Mr. Baker felt the music as deeply as Franck ever could, but he admired it more, was alive to its possibilities, never let it die, kept it vital; his colorings were glorious; if a phrase or sentence was repeated, the registrational colors were mildly changed for the repetition just as an orator changes his tone & emphasis in repeating a thought. But there was never any loss of coherence or continuity. I believe he took the Chorales a bit faster than we generally hear them, but no haste was felt because Walter Baker is one of the great artists of the era and can't let technic ever get in the way of message. I heard things in these Chorales I never realized were there.

That A-Minor has always bothered me with its chopped-off chords and abrupt silences. In a large or reverberant auditorium the effect is not too bad, yet it is distinctly unpleasant and inartistic; it's not what Franck had in his heart, I'm sure of that. So I've called for more horse-sense in the treatment, to overcome the abruptness. Mr. Baker did it grandly, with none of the bad effect at all. I think the method is important, so I've turned to my score and tried to reconstruct his steps exactly. To me, the best edition is that by Joseph Bonnet published by J. Fischer & Bro. The measures are conveniently numbered. It's my guess that at that first slap on the back to take your breath away, Mr. Baker wasn't in too much of a hurry on the first three beats of measure 5, possibly shortened the emptiness of the fourth beat, and came on with the entrance of measure 6 rather quickly, taking his freedom—but not too much—with the largamente to begin it quickly and build up dramatically, possibly (I can't be too sure) ritarding just a trifle on the end of measure 6 and resolution of beat 1 on measure 7, holding it back enough so the audience wouldn't get the breath slapped out of them. I'm not sure but I suspect he rather ignored the hold in the Bonnet score over the silence of measure 7, a hold Franck undoubtedly had in his original manuscript, and went on with the next measure without break in the rhythm, at least with no more break than would

naturally—and artistically—follow the mild largamente effect.

Mr. Bonnet said "It is most important to give the left-hand notes and all rests their exact values and to play these opening measures in strict and very firm time," with which I disagree because that treatment has never yet in my hearing produced anything but an unsatisfactory and inartistic effect. And this, to me, seems one other example where nothing in this wide universe of music can equal the value of just plain good sense in artistic feeling. Mr. Baker is an artist to the tips of his fingers. He can't create bald & bad effects because he can't tolerate them in his artistic make-up. Never again will I listen to these measures with anything but unadulterated horror if I'm forced to hear an organist doing it with greater reverence for notes than for art.

The other two pieces do not matter; I still think I heard the Heroique done just once to perfection and I said at the time that I never expected to hear it again not even from



CONCENTRATION

The sign on the door should say "Quiet—Man at Work" and it probably does; here Austin's chief voicer R. J. Piper is concentrating on string-tone at the voicingchest in Hartford. An organ even in skeleton form is a thing of beauty to the eye as it later becomes to the cultured ear.



E. POWER BIGGS IN POMONA COLLEGE  
Left to right, conductor Kenneth Fiske, violinist Jane LaBerge (no relation.) Mr. Biggs, student Marilyn Baker, College organist Wm. G. Blanchard; it's a Moller organ, the score is Sowerby's new Concert Piece, and the hall was sold to capacity with several hundred turned away; a premiere.

the man who did it then. Anyway what Walter Baker did in these three Chorales so far surpassed anything I ever before heard that I had little interest in the rest of it. He had a vision; and the vision was not Franck but music. I've never heard more glorious music.—T.S.B.

## Don't Ever Do That Again

By a CRITICAL OBSERVER

*Examples of things heard in actual services and recitals*

Fitting the music to the occasion is vital, and difficult to talk about effectively without specific examples of both good and bad. Here are some concrete examples. These programs, the first number marked \* for each, were not recitals but the religious offering of a church, the occasion called Prayers in the Church, the speaking part of it coming first, the music part following. The aim: prayer. Both music and speaking should have been in the prayer mood.

- \*Purcell, Prelude on 100th Psalm tune—good.
- Vierne, Son. 1: Andante—excellent.
- Vierne, Son. 1: Scherzo—bad; it is entertainment, not prayer.
- Karg-Elert, Lord All My Heart—excellent.
- Baumgartner, Solemn Procession—good.
- \*Bach, Our Father—excellent.
- Bach, Adagio Cantabile—good.
- Bach, Anna Magdalena's March—out of place.
- Jongen, Prayer—splendid.
- Edmundson, Humoresque Fantastique—unadulterated entertainment and hopelessly out of place here.
- Davies, Solemn Melody—excellent.
- \*Sweelinck, Toccata—good enough, probably.
- Karg-Elert, Ah Jesus Christ with Us—splendid.
- DeLamarter, Carillon—out of keeping.
- Widor, Son. 4: Adagio—excellent.
- Mulet, The Nave—good enough.
- \*Bach, Prelude & Fugue Em—probably questionable for the purpose of a prayer service.
- Bach, Hark a Voice Saith—excellent.
- Bach, Jesu Joy of Man's Desiring—superb.
- Franck, Fantasy C—probably good.
- Farnam, Toccata—probably not good.
- \*Bach, Canzona Dm—questionable for a prayer service.
- Franck, Cantabile—good.
- Couperin, Chaconne—no dance movement, even though in ancient style, may ever be admitted to a prayer service.
- Parry, Eventide Choralprelude—excellent.
- Karg-Elert, To Thee Jehovah—splendid.

As brief postludial recitals for a normal service, all this music is good; but these were not normal services: they were special prayer services. It will be noted that here the organist in each case presented distinguished music well worth hearing today; too bad our recitalists in their programs for public enjoyment do not measure up as well.

## DEEP IN THE HEART OF TEXAS

*Stolen from a letter from Ruth Chapelle Barr*

I spent two months visiting my sister in Kerrville, Texas, population about ten thousand. And a peppier town I never saw. The thermometer may say 98 in the shade, but that good old Texas breeze really blows; and it is a cool breeze, thanks to the low humidity. Johnnie & I took in all the sights including a rodeo. And had a wonderful time.

Kerrville, like Brooklyn, is a city of churches. I swear there is one on every corner. Only one R.C.—but true to form in the deep South, a jillion Baptist & Methodist churches, two Lutheran Churches, and many of the small congregations whose names I cannot remember. One Episcopal, one Presbyterian church.

While I was there I played a service in one of the Lutheran churches. They have a brand new Baldwin in a brand new beautiful church. And I did enjoy it immensely. There are more electrotones in those churches, and most of them Hammonds—which I personally do not like in a church.

There are only two organs in the town and one (in the Episcopal church) is a bird. Three stops, Swell & Great. One pedal stop. About a century old; and a day's work to play one line of one hymn. The organ in the Presbyterian church is newer, and quite a nice one; but organists are scarce in the vicinity & they tried to persuade me to stay. It was a temptation. There is something relaxed & easy-going about the tempo of living in that community that appealed to me. I did quite a bit of traipsing.

And if you take a vacation, try Texas. You will enjoy it. You stop to buy a drink at one of the many drive-ins. The waitress will say "I sure do thank you, you all hurry back." It is inevitable whether you purchase a 5¢ Coke or have a whole meal on a tray in your car. I never once heard any one say Good By; always "Hurry Back." (See April p.131 if you want to know a little more about Mrs. Barr.)

## TRY IT YOURSELF

*Supplementary Instruments for Festival Services*

"Easter, Palm Sunday, and Christmas are enhanced by a trumpet, trombone, and horn. Trinity Sunday we used a violinist. When Bach is presented this way, it is the talk of the town for the next week. Effect of the violin on hymns, two octaves above the voices and one octave above the vocal descant, is thrilling."—George Matthew, in St. Andrew's Episcopal, White Plains, N.Y.; his Trinity Sunday music included a Healy Willan "Service," with the violin used on all three hymns and on the two Bach preludial numbers, G-String Air, and When Thou Art Near.

## Change in Subscription Rates

Neither our subscribers nor our advertisers are getting enough out of T.A.O.; our blunder has been trying to give the same quality & quantity of materials, on a dollar budget reduced 75% by taxes and a time allotment cut 50% by government regulations and consequent necessity of keeping painfully stupid records. We have finished 34 years at the subscription price at which we began; we have raised advertising rates only twice, once to meet the larger standardized page size in 1925, once again to meet the extravagances of socialism inaugurated by Roosevelt. During that period our organbuilders have been forced to raise their prices dozens of times, and our publishers have been forced to do the same. Subscription rates for new and lapsed subscribers is now, as of Feb. 15, 1952, \$3.00 a year, or \$5.00 for two years, 30¢ for a single copy, and from 30¢ to \$1.00 for back copies depending upon age, which has been true for more than twenty years. We must have more text space for our readers, we must have more stoplists, more space for reviews of new and old organ and choir music, and we must get back on schedule. Since the tardiness is not the subscriber's fault, the old subscription rate will hold for all renewals up to and including February 1952 issue providing the subscription has not been allowed to lapse; this will be clearly indicated to the individual subscriber on his renewal bill.

### HYMNS FOR CONGREGATIONS

*Some wholesome advice organists should remember*

"Let us open Lent with the resolution to lift up our voices in the hymns and chants, and create for St. James' the moving and inspiring experience of joining with a company of people who really participate in the service. Those who desire to sing are frustrated to be among a congregation that does not sing. I have asked Mr. Richards in the choice of hymns and chants to have regard to the tunes in which the congregation may readily participate. Let us provide for St. James' a service in which people rejoice to lift up their voices as well as their hearts."—Dr. Arthur Lee Kinsolving, in the bulletin, St. James' Church, New York, organist G. Darlington Richards. (How can anyone sing when the organ is subdued, temperamental in attempts to 'interpret' the stanzas individually; or when the choir ignores the rousing leadership of unison singing? Both Dr. Kinsolving & Mr. Richards know what to do about that.)

### THE GETTYSBURG REDRESS

*Social-Democrats have buried our American Republic*

"One score and six years ago our fathers brought forth upon this nation a new tax, conceived in desperation and dedicated to the proposition that all men are fair game.

"We are now engaged in a great mass of calculations, testing whether this taxpayer so confused and so impoverished can long endure. We are met on Form 1040. We have come to dedicate a large portion of our income to a final resting place with those men who here spend their lives that they may spend our money.

"It is altogether anguish and torture that we should do this, but in the legal sense we cannot evade, we cannot cheat, we cannot underestimate this tax. The Collectors, clever and sly who compute here, have gone far beyond our poor power to add and subtract.

"Our creditors will little note nor long remember what we pay here, but the Bureau of Internal Revenue can never forget what we report here. It is rather for us to be dedicated to the great task remaining before us—that from these vanished dollars we take increased devotion to the few remaining; and that we here highly resolve that next year will not find us in a higher income bracket."—From Cooperative Currents, published by the Washington Electric Cooperative Inc., Barre, Vt., and reported to T.A.O. by Lewis W. Lyons.

## WICKS ORGAN OF THE MONTH



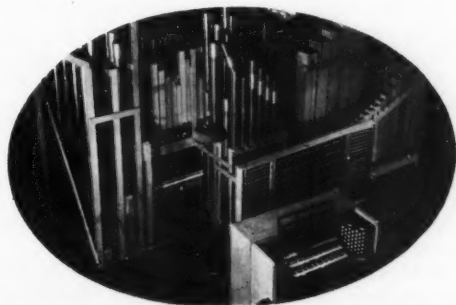
## Peace Memorial in CHICAGO

### A magnificent new three manual installation

Peace Memorial Church, Chicago, is an outstandingly beautiful new Church, and a fit home for this 2,043 pipe Wicks Organ. The sublime tone ensemble of the instrument is evoking great artistic acclaim. Flexibility, brilliance where needed, and the over-all tone, guarantees the listener an inspiring experience.

The Reverend Herbert J. Brodt, Minister of Peace Memorial, and distinguished organist, Martin Bennema, watched the organ grow, and tested it at the plant prior to installation. They are voluble in their praise, and find the instrument more than adequate for the complex variety of musical requirements at Peace Memorial Church.

*Complete specifications will gladly be sent upon request*



## WICKS ★ ORGANS ★

FACTORY and STUDIOS  
HIGHLAND ★ ★ ILLINOIS  
U. S. A.



## EDITORIAL COMMENTS - AT YOUR OWN RISK

### Some Kingpins

AGAIN the importance of the organist was apparent when I went back to a church that had given an unusually fine service earlier in the season. There were the same organ, same choir, same preacher, same literature; only the organist was different. He was unusually good too, yet the effect of the service was entirely different. Whereas it had been unprecedentedly effective before, this time it was merely good. All the fine edge had vanished.

Choirmastership was satisfactory in every detail. Overall direction was expert. Services are not made by choirmasters, however; only organists can do that. Only the organist was different here. Neither choirs nor congregations are led & inspired by choirmasters, only by organists. If it comes to a show-down between choirmaster and organist, whether they are two people or only one, the leadership is distinctly the organist's; he makes or breaks a service.

It is disastrous for the profession to discount the name Organist in favor of any lesser. Minister of Music is high-sounding, but it is not high producing. Only what a competent organist does with the organ in his services produces that excellence that spells the difference between the good and the superior.

Mr. William A. Goldsworthy has scored many successes as a composer of choral music but few organists know his organ pieces; he would as soon have nobody remember them. However in recent months he has written a few more organ pieces. One several years ago was in choralprelude form and I asked him to title it Choralprelude to End All Choralpreludes.

Within the past year he did a set of four pieces, three of which I liked, and one of which Dr. Robert Baker played in his Nov. 18, 1951, recital in Temple Emanu-El, New York. The Temple is an imposing building on Fifth Avenue, its organ housed in a high front gallery, organ, organist, and choir entirely invisible. It's a Casavant, probably their largest in the City, with much of the richness so many of us enjoy in organs.

The new work is *A Mosaic*, a good title; it's harmonic in general effect, with ample movement of parts, minus the cheapness that marks so much music in harmonic style; follows the current trend toward freedom, but remaining sufficiently bound to the laws of music to remain sane, poetic, convincing. Whether these new pieces are to be published separately or as a suite remains to be seen; I'd prefer them as separate pieces, a viewpoint not shared by at least one of the publishers interested. They offer the European composer the same challenge American recitalists offer European players, and they are equally superior; they have something intelligible to say, never deteriorate into monstrous inventions.

Mr. Goldsworthy, since his retirement from church duties, divides his time about equally between composition and finding fault with me; he has a great wealth of materials for both. I don't like the one of these pieces written not to create musical beauty but merely to display the use of a composition idiom, but the other three make up for that. Dr. Baker, also delighting to disagree with me, likes the one I dislike.

The organ profession owes a lot to Mr. Goldsworthy. He & Mrs. Goldsworthy (also a composer occasionally, and formerly his soprano soloist) now live in a new apartment high above the noisy world, their livingroom graced by an

enormous window overlooking the Hudson River at its junction with the Harlem, the Henry Hudson Bridge in the pleasantly near distance carrying as many as a hundred cars a minute one way on a sunny Sunday afternoon. I can stand by that window by the hour in perfect contentment. Close to the window, his back to it, sits Mr. Goldsworthy at his grand-piano testing his manuscripts—for himself and for his friends.

When he's written something he knows is good he's the epitome of enthusiasm. Conceited? Not that guy. Mrs. Buhrman & I were astonished one day when he showed exactly that same enthusiasm over the music of another composer. A friend was delighted the first time he saw & heard Mr. Goldsworthy & me in action together; said it was the first time he ever suspected anyone could talk louder & faster than I. You can blame their television set on baseball; he's even more vociferously enthusiastic about that than about composing.

Last November Mr. Ernest White planned what I thought was as fine a program as possible, in his Church of St. Mary the Virgin, New York, so I decided to attend.

Brahms, Choralpreludes 1-5

Bach, Eight Little Preludes & Fugues

Brahms, Choralpreludes 6-11

Bach, Passacaglia

Anyone who thinks the remarkable St. Mary organ can't play anything but bizarre literature has not heard recitals there often enough; I've heard all three of St. Mary's organists (Mr. White, Mr. Linzel, and Miss Schumacher now departed to her own church) give moments of supreme richness and beauty on 8' strings & Celestes and all that.

Doesn't that program look inviting? I cannot think of a better program-plan. It has everything. The Brahms Eleven offer unlimited opportunities for loveliness in melody & harmony, the Bach Eight do the same for rhythm & grace, and the Passacaglia tops it off with magnificence of the type I've not heard from any other organs than the St. Mary's and the one Senator Richards designed & supervised for Atlantic City Convention Hall. For my personal taste I like quietness & richness in Brahms; sparkle, staccato, delicacy in the Eight Little; and everything the organ can give in the build-up of Passacaglia and its concluding Fugue.

However the thing that remains in my mind & heart three months after I heard it was the way Mr. White played Brahms' *It Is a Rose*. It was mf, on 8' tone, largely flute with a touch of 4', probably plus Tremulant, and faster than I ever heard it before. And in that spot on that program on that organ it was the most beautiful two & a half minutes of organ music I ever heard and I'm fully persuaded that only Ernest White, in his mood at that moment, could do it. He's like that. Much of the time he holds himself to the grindstone in strict reserve, but on rare occasions he lets go and buries himself so completely in the music of the moment that there & then is created a masterpiece which cannot be captured nor is ever likely to be reproduced again.

I rather like that. Music isn't a science. It's an art. A flight of fancy. We can't go to a store—or an organist—and buy it when we want it. It's beyond price. We keep searching for it, often find it in delightful excellence—and then all of a sudden a player's flight of fancy deluges us with something surpassingly beautiful.

It would be worth money if someone could discover why St. Mary's gets bigger audiences for organ recitals than any other institution in our town; it is a real contribution to humanity when a church can minister to people in direct competition with the theater as does St. Mary's in the heart of the theatrical district.—T.S.B.





WALTER BAKER

whose unprecedented artistry in the performance of the three Franck Chorales in his Holy Trinity Lutheran, New York, program of Franck's music is discussed in other columns of this issue. One of the artists under LaBerge Management, Mr. Baker came to New York in September 1949, from Philadelphia's First Baptist where he had been giving an extensive series of cantatas and oratorios interspersed with occasional recitals by himself and guest-organists. His Holy Trinity programs similarly include recitals and special choral presentations.

## MEET YOUR CHORISTERS

Trinity Lutheran, St. Petersburg, Fla., of which T.A.O.'s Marten I. Neff seems to be organist, gives space on the 4th page of its printed calendar to a 'Meet Our Ushers' department listing the names of 17 ushers at all three aisles and balcony, of both services, and a 'To Greet You' item listing three ladies at the north doors. Why not a similar item at every festival service listing the choristers if they, like the ushers, are volunteers?

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## CHURCH BUDGETS

Example from New York City

To give courage to the downtrodden, hope to the hopeless, cheer to the cheerless, here's one that's not too bad. It's for 1952, 4½% higher than 1951.

- \$153,890. Total budget.
- 23,176. Clergy, guest preachers, pension fund (clergy), etc.;
  - 18,700. Music—all salaries, organ care, new music, etc.;
  - 19,629. Light, heat, salaries, and all expenses of maintaining the Church auditorium;
  - 11,176. Insurance, repairs, taxes;
  - 15,620. Business administration, secretaries, telephone, office expenses, etc.;
  - 4,100. Pensions and salaries of inactive staff;
  - 4,500. Printing, mailing, etc.;
  - 25,294. Missions of all sorts including \$3,394, which seems to be for the

help of the Church's own members—a most worthy cause. And this makes almost 20% of the home expenses, for outside uses—not bad when you can afford it, and this Church can.

This church says "currently 433 persons are contributing," to the support of the Church; the Chamber of Commerce figures for federal taxes to the Harry Truman organization for last year show each man, woman, child, and infant in America paid \$1677.42 for the year; and New York state taxes recently computed show something slightly over \$73. a person; all of which means that these good church people paid:

- \$726,332. For federal taxes,
  - 32,509. For New York state taxes,
- And 3% of every penny they spent in their home City for everything but food. All of which very likely means a total tax penalty for this one congregation alone of over \$800,-

000. in one year—and the original good Americans started a war over a simple tax on tea. Where has American intelligence gone?

## GETTING TOGETHER

Four denominations have decided to get together on their hymnals: Southern Presbyterian, Presbyterian Church of U.S.A., United Presbyterian, Dutch Reformed.

## EPISCOPALIANS

Membership (baptized persons) in U.S.A. is now 2,643,488, 4% above last year, 47% above that 25 years ago. St. Bartholomew's now lists 3655 members. "Church receipts for all purposes" rose to \$81,946,472. Figures reported by the Living Church Annual, published by Morehouse-Gorham. Sad finale: 100,000 members of the Episcopal church are now in the "armed forces."

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**NORMAN Z. FISHER**  
of the First Presbyterian, Shreveport, La., is using a neatly mimeographed 4-page monthly letter to increase interest in the music of his Church; it's headed & concluded by humorous drawings. November issue thanks Bill Beckman for the name, gives Chuck Lunan as Editor, lists the anthems for November Sundays, talks interestingly about the texts & composers of each, lists all music events in the City for Nov. & Dec. (including a recital by Dr. Robert Baker), gives the tenta-

tive anthem-schedule for December, lists rehearsals for Nov. & Dec., gives names, addresses, phones, and birthdays of new choir members, reports October attendance records for both rehearsals and services, and closes with various notes. Should be a help in maintaining volunteer choir interest.



**MRS. LEAH MALAY**

*"She is completely unpredictable. She has lived for some years at St. Joseph's Roman Catholic Hospital, as she suffers from a diabetic condition. But she has been organist of the Jewish Temple for fifty years. She has played the service, directed the choir, and dashed from the organbench to the basement to patch up the old water-motor with a hairpin and a hunk of chewing-gum. Leah is known and admired by thousands."*

**MRS. LEAH COHEN MALAY**  
was given a testimonial service and reception Dec. 28 by Congregation Achduth Vesholom, Fort Wayne, Ind., on her 50th anniversary as organist. From our reporter: "Heaven help you if Leah decides you are a stuffed shirt. This gentle-appearing little old lady can curl the hair of a longshoreman if she thinks it necessary. Injustice brings her bouncing to the defence of the defenceless, and you never know who she will consider defenceless. I've often heard it said that there is only one Leah; two of them would wreck the town. Fifty years is a long time in any man's language."

## **Horace M. Hollister**

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## **WELCOME, YOUNGSTER**

Harriet Elizabeth Dearden made her debut Jan. 2, 1952. Know Mrs. Dearden? You should have been more careful in reading (and remembering) T.A.O. through recent years.

## **CHURCH ARCHITECTURE**

North American Conference on Church Architecture is to be dissolved, its purpose fulfilled; anybody see any improvements? Dr. E. M. Conover, director of Bureau of Buildings and Architecture, National Council of Churches, is expected to form a new organization for the purpose, with first sessions in 1953.

## **CHURCH FINANCES**

The Rev. Thomas K. Thompson has reported to the National Council of the Churches, for the calendar year 1950 or a fiscal year ending in 1951: \$1,166,437,357. Contributions, from 36,000,000 Members, representing 46 Protestant denominations: \$32.33 A year for each member. This is the way the denominations rate by average contribution per member: \$163.76 Free Methodist Church, 143.11 Seventh Day Adventists, 114.95 Wesleyan Methodists.

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## Service Programs

### THE EASTER SEASON

No useful purpose could be served by reproducing here commonplace programs totally lacking enthusiasm for the idea of the Resurrection; hence this column is shorter than ever.

**DONALD D. KETTRING**

East Liberty Presbyterian, Pittsburgh

*Good-Friday Service*

O come and mourn, Dykes

Jerusalem, Mendelssohn

The Lamb is dumb, Bach

See yon Mother, Dubois

King ever glorious, Stainer

Bleed and break, Bach

Behold and see, Handel

Oh Divine Redeemer, Gounod

At the Sepulchre, Bedell

Service divided into 7 parts, each having music, Scripture, a hymn, sermon, and a period of silence at the end, and each headed by one of the 'seven last words of Christ on the cross'; there were no names anywhere on the 6-page program.

*Easter Morning Choral Music*

Wennerberg-ar.Christiansen, Lord of Hosts

Thiman, O Christ the heavens

Vulpius-ar.Dickinson, Easter Hallelujah

Chapman, I heard two soldiers

Vulpius, Praise to our God

For the evening service Mr. Kettring did Clokey's cantata, "For He Is Risen," and for organ he used:

Titcomb, Alleluia Pascha Nostra

Yon, Christ Triumphant

Gaul, Easter on Mt. Rubidoux

**ROBERT M. STOFER**

Covenant Presbyterian, Cleveland

*Palm Sunday*

\*Bingham, March Into Jerusalem

Bach, O Sacred Head

Hosanna, Gregor

Lovely to the outward eye, Agnes

Jerusalem, Gounod

Thiman, Ride On in Majesty

\*\*Weitz, Mater Dolorosa

Dubois' "Seven Last Words"

There is a green hill, Gounod

*Maundy Thursday Evening*

Sowerby, Meditation

When Jesus in the garden, ar.Wasner

Go to dark Gethsemane, Noble

*Good Friday Evening*

Palestrina, The Reproaches

Stainer's "Crucifixion"

*Easter*

\*Mussorgsky, Procession

Dubois, In Paradisum

Karg-Elert, Most Beautiful King

Joseph's lovely garden, ar.Dickinson

Alleluia, R.Thompson

Easter, Rebstock

The Resurrection, Liszt

Hallelujah, Handel

Widor, Son. 5: Toccata

\*\*Titcomb, Alleluia Pascha Nostra

Borowski, Adoration

Hosanna, Gregor

Awake thou wintry earth, ar.Davis

Easter, R.V.Williams

Robin and Thorn, ar.Niles

Sing songs of praise, A.R.Gaul

Hymn Exultant, Clokey

Joyous Easter Song, ar.Dickinson

Farnam, Toccata

Chorus of 21s-9c-8t-11b, junior choir of 27, harp & tympany for Palm Sunday, 2 trumpets & 2 trombones for Easter morning, violin for evening.

REGISTRATION BUREAU

A change of ministers has cost a professional

his position in a church he has served 16 years; experienced in multiple choirs, recitals, teaching. Local newspaper gave him a photo and 16" eulogy when his resignation was announced. If any reader can report a vacancy, please address T.R.I. c/o T.A.O.

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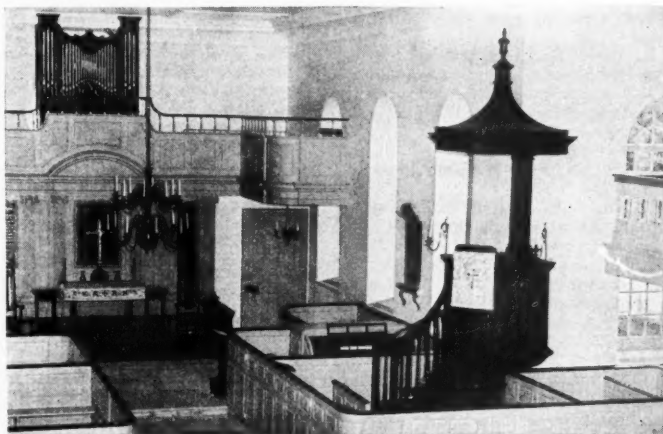
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## EVENTS FORECAST

Items sent by airmail the day you receive this issue will generally arrive in time for publication in this column next month.

Boston, Chorus Pro Musica, Alfred Nash Patterson directing, Trinity Church, March 7, 8:15, Faure's "Requiem," Carissimi's "Jephtha," Ginastera's "Lamentations."

Cleveland, Fenner Douglass recital, Museum of Art, March 12, 8:15, classic program. As usual, Walter Blodgett plays every Sunday at 5:15.

Cranford, N.J., Oratorio Chorus, Mary Elizabeth Bonnell directing, Rossini's "Stabat Mater," chorus of 70 voices, orchestra accompanying.

Berne, Switz., international congress for church music, Aug. 30 to Sept. 4, lectures, recitals, musicales, etc., all denominations; initiated by K. W. Senn, Cathedral organist; A. Geering, Berne University faculty, chairman.

New York City, Dr. Robert Baker, First Presbyterian, Brooklyn, Brahms' "Requiem" and "Alto Rhapsody," Feb. 24, Bach's "St. Matthew," March 30, 8:00.

Do.: Vernon de Tar, Church of Ascension, March 3, 8:15, Mozart's "Requiem Mass."

### DR. CYRIL E. BARKER

First Baptist, Detroit

For the 15th season of the Chancel Choir Concert Series the following events have been planned:

Oct. 21, "Peter," a cantorio arranged by Dr. Barker.

Nov. 18, Mendelssohn's "St. Paul."

Dec. 23, Clokey's "When the Christ Child Came."

Jan. 29, String Quartet concert.

Feb. 17, Mussorgsky's "Joshua."

Feb. 26, E. Power Biggs recital.

March 24, 8:30, organ & piano, Reginald Godden and Dr. Barker.

May 25, Milford's "Pilgrim's Progress."

It's a paid-admission series that has so far always paid its own way: "Admission will be your contribution of \$1.00 to the Vestment Fund; an advance contribution of \$3.00 will list you as a sponsor and a choice seat will be reserved for you until 8:20 for each of the three concerts" (Jan. 29, Feb. 26, March 24).

### BEREA, OHIO

Twentieth Annual Bach Festival

In Baldwin-Wallace College, May 23 & 24, six concerts; performers and organizations: Brass Choir, Rosalyn Tureck, George Poinar, Verner M. Chance, Dr. Farley K. Hutchins (new head of organ department). The music:

"St. John Passion"

Cantatas 4, 21, 50, 95, 160.

Suite 4 for violoncello



### A MAN & HIS JOB

This is fully explanatory, or should be if you're thirty years old or older and have kept your stock of Vital Statistics up to date—and if you do not fit such specifications, T.A.O. is not much interested in you . . . any more than you would be interested in a physician or lawyer or any other professional who failed to keep himself up to date. We may relent and give the name and occupation, one of these months. If you know the man and his job, from the portrait, send us a postcard.

Concerto Dm, violin & strings.

Orchestral Suite 4

Brandenburg Concerto 3

Public admission free, guarantors pay \$10.00 or more and are admitted to all concerts for first choice of seats. In honor of the founder of the festivals, Dr. Albert Riemenschneider, a memorial fund is being established to perpetuate the series.

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Loud, Thistledown

Diggle, Madrigal; Psalm Poem.

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April 20, piano concertos by Tchaikovsky and Gershwin, Mr. Murphree piano, Mrs. Waldo organ.

### ACOUSTICS

If you're interested in "definitions, standards, and specifications for use in acoustical work" you can buy the 50-page pamphlet Acoustical Terminology, from American Standards Association, 70 East 45th St., New York 17, N.Y., \$1.50. It's for scientists and experts, not amateurs.

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## OBITUARY NOTICES

*These fellow-workers have finished their course but their memories live on with us*

Dr. Ernest T. Allen, Jan. 25, 1952, Philadelphia, for 39 years organist of St. John's Lutheran, Melrose Park, Pa.

William P. Brede, Jan. 25, 1952, Yonkers, N.Y., aged 67; organist for many Masonic lodges.

Felix Mendelssohn, great-great-grandson of the original, Feb. 4, 1952, London, Eng., dance-band conductor, aged 40.

Ralph C. Stutzman, Jan. 16, 1952, Baldwin, Kans., teacher of organ in Baker University, received his M.Mus. from Kansas University the week before his death, former pupil of Dr. Cora Conn Redic at Southwestern.

**DR. FRANK VAN DUSEN**

April 2, 1878—January 22, 1952

Although not in good health recently, Dr. Van Dusen's death came as a shock none the less. He was born in Montfort, Wisc., studied in the American Conservatory, Chicago, and with Guilman in Paris, finally returning to the American Conservatory as teacher and later head of the organ department.



*Dr. Frank Van Dusen*

### John F. Callaghan

*Mus.M., A.A.G.O.*

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ment.

In addition to other good and progressive things, he established what probably was the first department in any great conservatory for the education of theater organists. He was at various times active as church organist and teacher in other institutions. In 1942 Loraz College gave him his Mus.Doc.

Dr. Van Dusen has pupils all over the states, among them some who have gained fame as recitalists, notably Dr. Edward Eigenschenk long on the American Conservatory faculty. The Van Dusen Club was formed in his honor by his many pupils.

At present the Conservatory is not appointing an organ-department head to follow in his distinguished footsteps, but the organ faculty, in addition to Dr. Eigenschenk, has been enlarged by the addition of Frederick Marriott of the University of Chicago and Robert Lodine.

#### BRITISH RECITALS

as listed in Nov. 1951 Musical Opinion show 30 programs using 79 compositions by British composers. English organists aren't ashamed of English composers. Can American recitalists match it?

#### COULDN'T BE DONE

so he did it. Against the advice of most of the experts, William F. Brame organized the Wilson Choral Society, Wilson, N.C., and did "The Messiah"—chiefly for the worthy purpose of giving "the average man a chance

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to express himself in music," Mr. Brame did the Handel Dec. 16, 1951, and was invited to have the W.C.S. appear with the North Carolina Symphony this spring in either the Handel or Faure's "Requiem."

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### Frederick Marriott

*Organist & Carillonneur*

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DR. REGINALD L. McALL and Mrs. May de Forest Payne were married Feb. 2, 1952, in Crescent Avenue Presbyterian, Plainfield, N.J. The groom, a New York City organist, is prominent for his hobby hymnology; the bride earned her M.Mus. in New York University and is author of a melodic index of the works of Bach. Maid of honor was a daughter of the bride, best man was the groom's son.

ARTHUR MENDEL has been appointed professor of music in Princeton University.

PAUL PARAY director of Concerts Colonne, Paris, since 1952, has been appointed conductor of the Detroit Symphony.

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*A Pair of Organists*

**THE WILLIAM F. BRAMES**  
*Husband and Wife Team of Organists*

To begin a series of now & then presentations of Him & Her in the organ world we can pick no better than the Bride & Groom who became that on Nov. 21, 1951. They currently reside in Wilson, N.C., where Mr. Brame has a new 2-29 Casavant in his St. Timothy's Episcopal which Mrs. Brame, quite ladylike, immediately confiscated, relegating him to the unimportant job of choirmaster.

Ladies first. Mrs. Brame was born Mary Hunter Hackney on a Feb. 24 in Wilson, had her highschooling there, graduated from Salem College with the Mus.Bac. in 1947, later taking a season with Organ Institute. She began playing in the First Baptist, Wilson, and was college organist during her Salem student days. She's a true Southerner, descendent of N.C. and Virginia ancestors, else Mr. Brame would never have found her; by his own admission he never allows damyankees to stay in the south long enough to know whether he likes them or not; incidentally he's handsomer than the picture shows.

Mr. Brame was born on a Dec. 15 in Montgomery, Ala., had his highschooling there, studied in Huntingdon College and University of the South, Sewanee, Tenn. He studied piano and theory with teachers but learned for himself in organ, holding various church positions in Montgomery before moving to Wilson where he is currently manager of Reid & Co.'s store, selling music instruments, records, and music.

Says he, "Do not claim to be a professional, my wife is the professional in the bunch. She is listed as assistant organist of St. Timothy's, and I as organist-choirmaster. However, she does all the playing now, as she can play circles around me.

"I came to St. Timothy's in 1950, found no choir to speak of, a 2-11 organ c.1906, and followed a theater organist—so it was tough sledding. Now I have a fine choir, a gorgeous 2-29 Casavant, a renovated church (\$60,000. worth) which resulted in a choir-room and space for my music, a nice budget to work with. Organs, tonally and mechanically, are my hobby."

Since the Brames are so proud of their new Casavant we resist the temptation to omit console & pipes from the photo in order to show their faces that much larger; we assure our readers they are worth looking at.

**HARRY H. HUBER**

of Kansas Wesleyan University, has resigned from the First Christian Church, Salina, to become organist of University Methodist, where he will organize three choirs; organ is a 5m Austin. The Church, one of the largest in Kansas, is conveniently located at the gates of Wesleyan campus.

**Harold Schwab**

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## Medal of Honor

THE LONG August night was hot—but not as hot as the bitter fighting that raged about Agok, Korea. Sergeant Kouma was covering the withdrawal of infantry units from the front. Discovering that his tank was the only obstacle in the path of an enemy breakthrough, Sergeant Kouma waged a furious nine-hour battle, running an eight-mile gantlet through enemy lines. He withdrew only after his ammunition was exhausted and he had left 250 enemy dead behind him. Even then, although wounded twice, he attempted to resupply his tank and return to the fighting.

"A withdrawing action is not my idea of how Americans should fight," says Ernest Kouma. "If we must fight, let's be strong enough to take the offensive. In fact, if we're strong enough, we may not have to fight at all. Because, nowadays, peace is for the strong."

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## MAAS-ROWE

has installed one of its 2-manual 'Symphonic Carillon' instruments in Arlington Heights Methodist, Fort Worth, the first such heard in the state; Del Roper of the Maas-Rowe staff played the dedication program. It is "an electronic tower bell system" playable from a 2-manual keyboard, devised to enable the player "to vary the tonal coloring according to the harmonic requirements . . . Its sound is similar to that of cast bells but its cost is" not comparable to the enormous price of the latter. The Maas-Rowe instrument has two tone sources of identical pitch for each note, one tuned to minor tonality, the other to major. The Fort Worth instrument has 50 tone-sources but Maas-Rowe has other models with up to 98. The instrument was first pictured and described in April 1951 T.A.O.

**William A.  
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## LAUGH OF THE CENTURY

"Truman indicates he may run again to assure peace," said a Feb. 13, 1952, headline in the New York Times—Truman, he who of his own accord and against the Constitution of the United States involved us in that Korea war, the third made by democratic presidents in the past half-century, and who all alone is responsible for the death and mutilation of 105,001 defenseless young Americans, as of Jan. 30, 1952.

## DR. ROLAND DIGGLE

is contaminated. He got himself on the Jan. 19, 1952, organ recital in Solvesborg, Sweden, when the only other music was composed by Messrs. Bach & Brahms, and on the Schweitzer honorary program in—hold your breath—Boston, Mass., when his fellow-composers began with Bach, Widor, and Maleingreau, ended with Diggle, Piston, and Sowerby. Watch it, Grumpy; you'll be a ruined man yet.

## ROYAL MONOPOLY

and with a vengeance, for the "Reconstruction Finance Corporation, sole importer and seller of tin," by authority (?) of your hirelings in Washington, have now jacked up the price of tin to \$1.21 1/2 a pound "on the dock, New York." Aint social-planning grand? (But let the organbuilders get together and form a monopoly to fix prices and see what happens.)

## MODERN MUSIC

"A 17-year-old artist admitted today that an abstract painting a Toronto art-gallery had placed on exhibition was only an old piece of cardboard on which commercial painters had cleaned their brushes." Reported Feb. 4, 1952, by the New York Times. The final insanity: "The curator had written to the 'artist' expressing his admiration for the youth's novel effects."

## William H. Barnes

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First Baptist Church, Evanston

Author of  
'Contemporary American Organ'  
(Four Editions)

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Skokie, Illinois

DR. PHILIP JAMES  
of New York University faculty and Mrs. William Shanks, nee Helga Boyer, were married Feb. 3, 1952; Dr. James is the famous composer; his bride returned to the University last year for post-graduate work in musicology.

## ELISE CAMBON

of St. Louis Cathedral, New Orleans, gave a Bach recital April 16, 1951, and a Christmas concert of organ and choir music Dec. 16, with such success as to bring to T.A.O. office Jan. 24, 1952, a two-page type-written report on official Guild stationery praising her work. Congratulations to Miss Cambon for arousing such enthusiasm and good luck in her future concerts.

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